



re.designing stereotypes

Imagine 40, Price 47.95



#13

Emigre #13. Design and production: **Rudy VanderLans.** Typeface designs: **Zuzana Licko.** Distribution and promotion: **Patrick Li.** Ohio Valley representative: **John Weber.** Emigre is published not more than four times a year by Emigre Graphics. Copyright © 1989 Emigre Graphics. All rights reserved. No part of this publication may be reproduced without written permission from the artists or Emigre Graphics. Emigre magazine is a trademark of Emigre Graphics. For information about Emigre magazine write to: Emigre Graphics, 48 Shattuck Square, #175, Berkeley, CA 94704-1140, USA. Phone (415) 845 9021, Fax (415) 644 0820. **ISSN 1045-3717.**



Rick Valicenti

CHICAGO BATTLE CREEK

leaffern.karen@u

Richard Feuer

ARTISTS COLLEGE OF

Lucille

P

Patricia

T

Roberto

I T

Zuzana

Tiber Kalman
1022a
58 West 17 Street
New York, NY 10011

Berkeley, August 10th, 1998

Dear Tiber,

I am writing you this letter to invite you to design a page for *Emigre* #13. I would be honored if you could find the time to contribute. There is no money involved in this request. I'm trying to appeal to your national pride.

Emigre magazine is dedicating its upcoming issue #13 to the theme of "Cultural Stereotypes." National tourist boards would like me promoting their respective countries using imagery that we feel needs a little updating. It's time for the Big Ben, wooden shacks, Eiffel Towers, stereotypical cowboys and Indians, towers of Pisa, beach hats, hangarons, and exotic beaches to move over for some serious image makeovers.

For this issue we are inviting designers from all around the world to create new and updated national symbols. I would like each designer to create one image that would best represent their home country or state (just imagine you are doing this for your national or local tourist board). I am hoping that you could help us out by representing Hungary.

Since all images will be reproduced in *Emigre*, there are certain restrictions. The image can be no bigger than 10 1/4" x 10 1/4". Add 1/4" all around for bleed if necessary. Black and white only. Up to three halftones or screens are allowed, but not an excess of use double bars in striping. If you do want to go all out with striping, you're welcome to provide a fully striped negative. The image can be anything: illustration, photograph, text, type, poster, collage, etc. Anything goes except... please, no parades of existing stereotypes, try to be original! If you do use any borrowed or found imagery or text, please supply us with proper reproduction rights.

If you are interested in this idea and would like (and have the time) to contribute, please let me know by September 8, so that I can reserve your page. Final artwork is due by October 15.

I will be contacting you soon.
Sincerely,

Randy

Randy Underdown

FRANCE

Hank Elena

LOS ANGELES

Rick Valicenti

CHICAGO

Jeffrey Keeler

BATTLE CREEK

Richard Faerber

SWITZERLAND

Malcolm Garrett

ENGLAND

Steven R. Gilmore

CANADA

Allen Haji

SPECIAL: HAMILTON COLLEGE OF ART, CLOVERLEAF, OHIO

Lucille Tenazas

Vincent van Baar

PHILIPPINES

Erik Spiekermann

HOLLAND

Wolfgang Weingart

Patrick Lii

BERLIN

SWITZERLAND

TAIWAN

Lucille Brody

Roberto Barazzuol

ENGLAND

John Weber

ITALY

COLUMBUS

Rick Thomas

ALBERTA

Mitsuhiko Miyazaki

Rik Zak

CANADA

Rico

PORTUGAL

Zuzana Licko

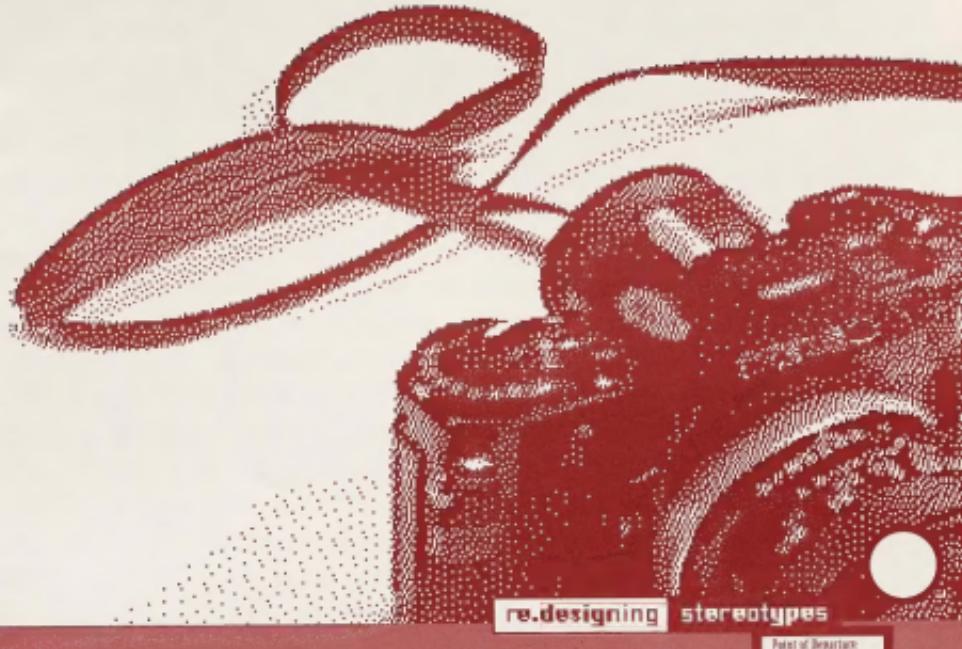
PHILIPPE ANDOLIG

CZECHOSLOVAKIA

FRANCE

Henk Elenga

LOS ANGELES



re.designing stereotypes

Point of Departure

MADE IN USA

Johnny B.: Hey, what's going on? Emigre: I just want to hear your reaction to this page we received from Thirst. Rick Ualcenti just... **Johnny: Who?** Emigre: Eh... Rick Ualcenti, he designed this page and he used Mike Ditka as a symbol for Chicago. **Johnny: Oh, yeah I saw that.** Emigre: Now, Ditka is not exactly the most popular guy around at this point. Three losses in a row! How do you feel about Ditka as a symbol for Chicago? **Johnny: It's a bit weird especially when I see Ditka talk on Monday Night Football, sorta going Blah, Blah, Blah...** But personally I think it's a great tribute to the guy. Because eh... **sports is my life**, you know; graphic design, I like it, I know a bit about it, but sports is my life, and I love the coach. You know, he's a real strong personality. Unfortunately things aren't going so well at present. **So he loses three games. So what?** He'll be back. He's pissed right now, because you know, he's never lost three games in a row. But the guy never gives up, never says no, he never quits. Chicago likes that and coach Ditka stands for what this city is all about. We're a real blue collar town. It's a tough place. Not like San Francisco, those wimps. They have an earthquake and they cancel the World Series, the fucking WORLD SERIES! Come on! Sports is my life, I couldn't deal with that.

Emigre: So you think Ditka's sorry he traded McMahon right now? **Johnny: Well, I know Mike Ditka, (I mean not personally, of course, we wouldn't get along). But eh... maybe in the back of his mind he might regret it a little bit. I don't know. Ditka's unpredictable. That's what we like about the guy. And anyhow, in San Diego they're gonna bench McMahon this Sunday. So what's there to be sorry about?** Emigre: What do you think Ualcenti means with that type on the bottom? **Johnny: Yeah, I'm a little bit pissed off about that, cause he's not clear about it. Is he making fun of the coach there with those letters at the bottom, "DA, blah?" I don't know...** Emigre: Well, what do you think he means by that? **Johnny: How the hell would I know?!** Well maybe it's about how the coach is

CHICAGO + Rick Ualcenti [Thirst] always on television going like blah, blah, blah. He's always mouth'n off a lot. But eh... he's a motivator, he brings out the best in people. Sometimes he's aggressive, sometimes he's happy, sometimes he's selling cars, sometimes Bristan or house mortgages. Anything! But I think Ualcenti's interpretation is eh... you know, what is the coach really saying? And it looks like you got a four letter word there or something. Emigre: So you like the idea of replacing the Sears Tower with Ditka's face? **Johnny: Yeah, to hell with the Sears Tower. Ditka has a very strong presence in town. You see him everywhere, in the papers, on the news, all the time, the guy's everywhere.** Emigre: What do you think of that shot Ualcenti used? Taken off a television screen, that's not the most flattering picture is it? At least he could have used some sort of promotional 8 by 10 glossy? **Johnny: Nah, well, you know, on the one hand I say GREAT, Ditka's face as a symbol. Chicago's big brother, in the city of big shoulders; that's great. But he's not making fun of the guy, or is he? But I guess coach Ditka does the same thing. That's the best part of it. He's talking to the press everyday, the cameras are on him all the time, he'll stick a piece of gum**

on the camera, he'll do this or that, he's always poking fun, and he's always on TV. Emigre: So you consider this to be an appropriate design? **Johnny: What? You're asking for my approval? Is that it?** Emigre: Well, is it thumbs up for this one? **Johnny: Yeah, sure, COME ON, the coach gets a full page in some graphic design magazine, I think that's great! Although I don't know what the hell's going on in there. What the hell's that all about? You got strange photos and textures here and there. I don't know what route you guys travel on your way to work, and shit, that rag costs quite a fortune, I mean jeezus!** Emigre: Well the moment we can produce it for fifty cents a copy we'll sell them for two bucks a piece. **Johnny: Nah, don't worry, I like that entrepreneurial attitude, take whatever you can get. Anyway, I gotta check out. Talk to you later, and eh... don't forget about the friggin' World Series on Friday night, OK? LaDeDa.**



blah
D - - - A.

BATTLE CREEK, MICHIGAN / Jeffrey Keedy

BATTLE CREEK MICHIGAN

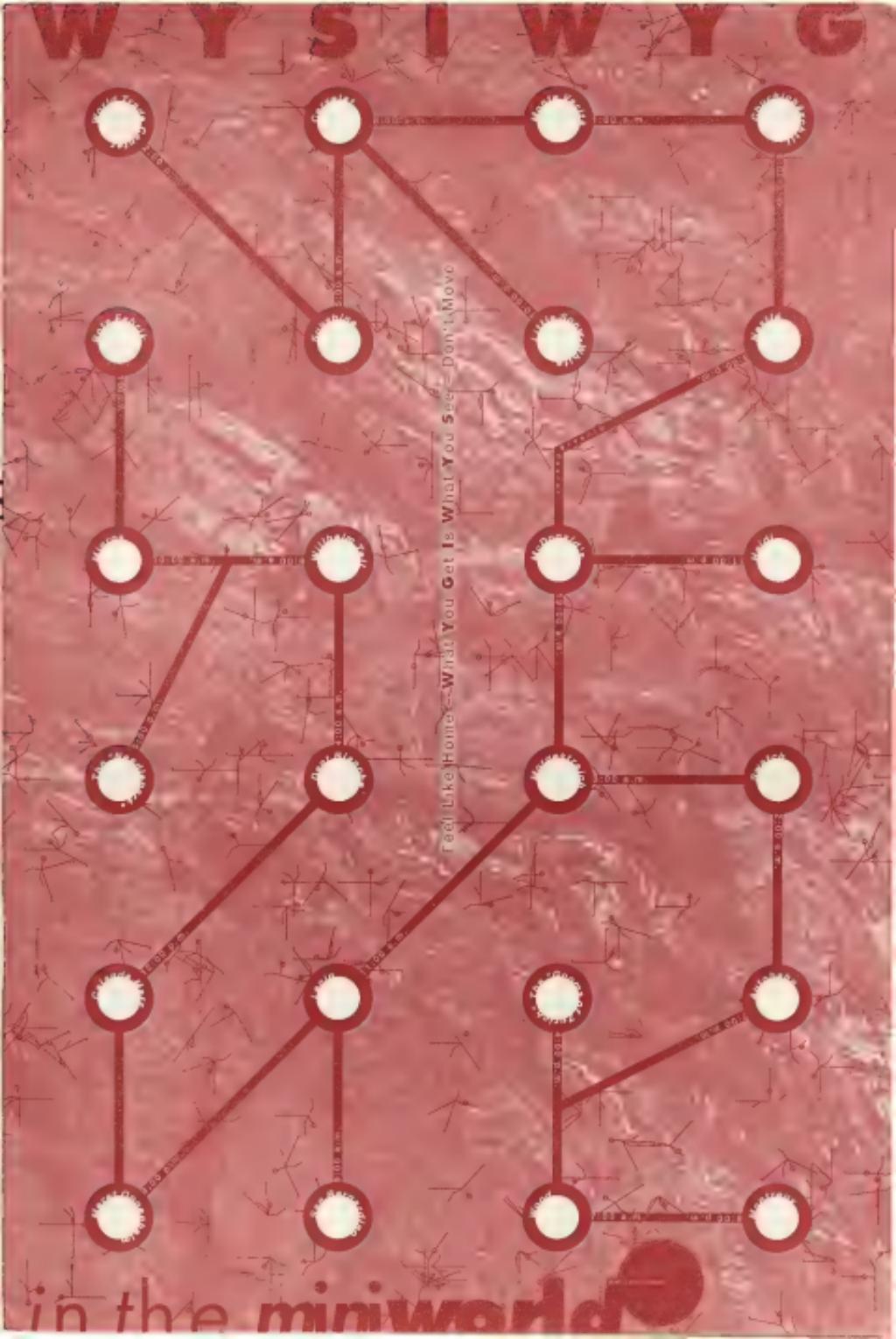


IT'S O.K.



SWITZERLAND / Richard Feuer (ELBI)

nice greetings
from switzerland



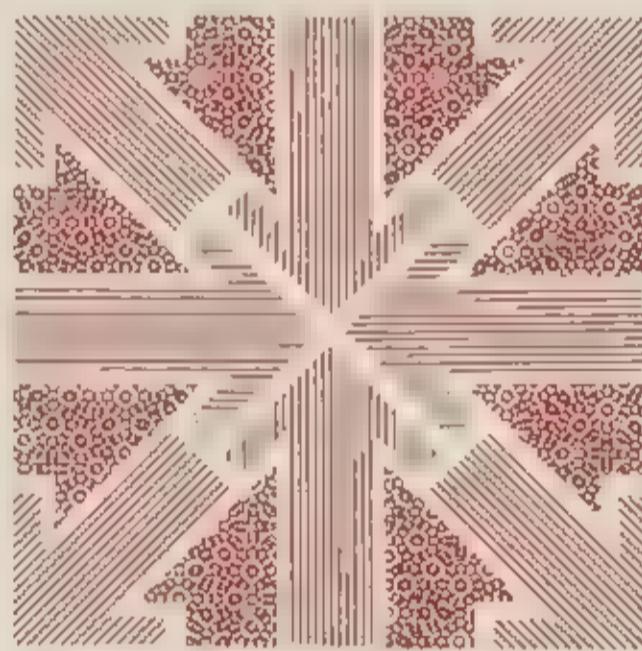
in the **miniworld**

ENGLAND / Malcolm Garrett

Earlier this year Assorted Images was asked by The Observer Magazine to propose a corporate identity for a (hypothetically) privatised Great Britain. **AI** recommended a family of related logotypes to represent different aspects of the new company's various business interests.

Shown here are a number of reworkings of the Union Flag, which formed the core of the identity.

FINANCE



GENETICS

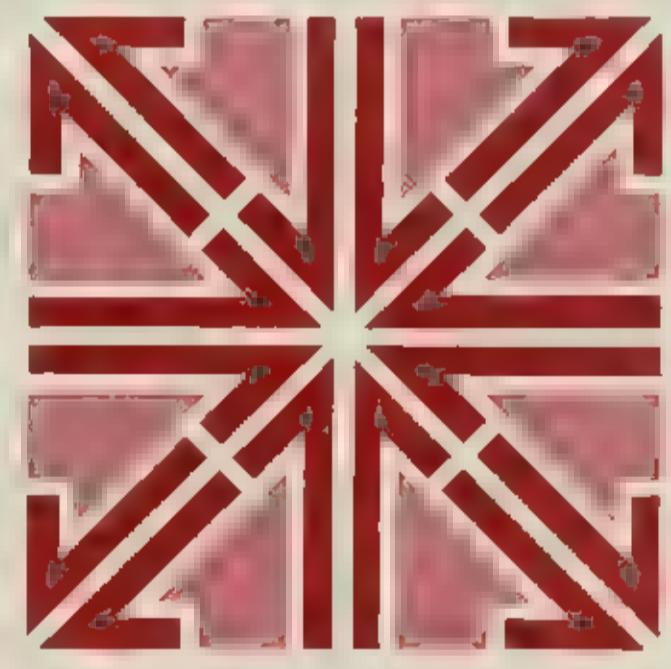


THAT IS FOREVER ENGLAND

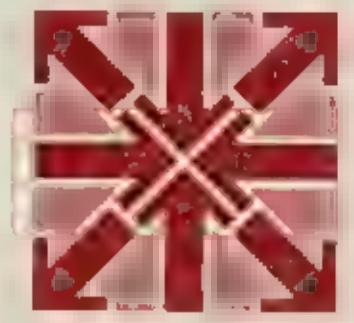
SOUVENIRS



INFORMATION



ENERGY



AIRSPACE

When I was first asked to do this project for Empire I must say I was quite apprehensive. I don't think I have ever taken a serious look at Canada and what we stand for. The only experience I have ever had with Canadian politics was during the first year Pierre Trudeau was running for Prime Minister of Canada.

I was heading home from his political headquarters with a sign that the party hands out to people to hammer into their front lawns. It was a thick piece of cardboard nailed to a pointed stick that I had no intention of putting in our front lawn. I thought it would make a great decoration for my bedroom. Little did I know that I was carrying a potentially dangerous weapon.

I was only nine years old so I wasn't aware of the mass sex appeal Trudeau had over the women of Canada. I was only a few blocks from home when a crazed young woman came screaming out of her house towards me. When she got to me she demanded that I give her my Trudeau sign. Of course I refused and proceeded to tell her where she could get her own. Well, this made her hysterical and we started struggling for the sign. I managed to get it away from her and fearing for my life, I used it to give her a couple of good wacks on the head. I ran off as fast as I could with this madwoman trailing behind.

She gave up chasing me and I made it home safe and sound. That was until a girlfriend of my mother's saw the sign and started panting. Before she had the chance to make a scene, I decided to give it to her. Who knows what would have happened if I hadn't? I ended up using Coca-Cola ads for decorations and Trudeau won the elections.

But that was in the sixties when we had charismatic leaders and a population that wasn't afraid to try something new. Since then our country has become ultra conservative. We no longer encourage individual thought or actions. Even in the most creative of fields, conformity is the rule.

Perhaps with the copyright symbol representing Canada it would give Canadians the incentive to be creative again. Maybe then we could openly embrace an idea before it has been accepted in every other country but our own.

© 1988 / Steven R. Gilmore



HAWAII + allen Frei

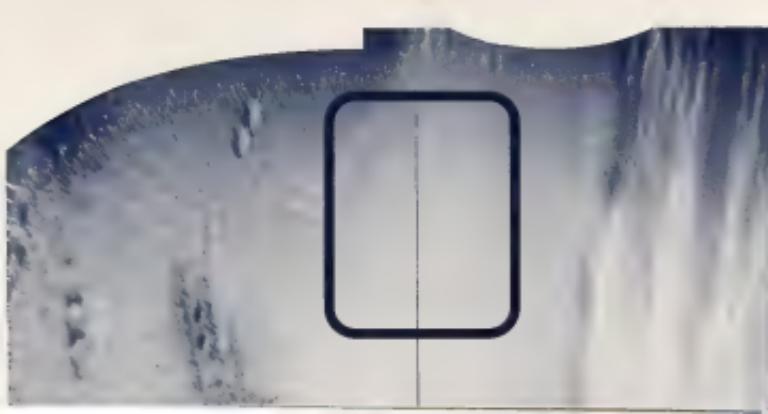


Monotonous Beauty.

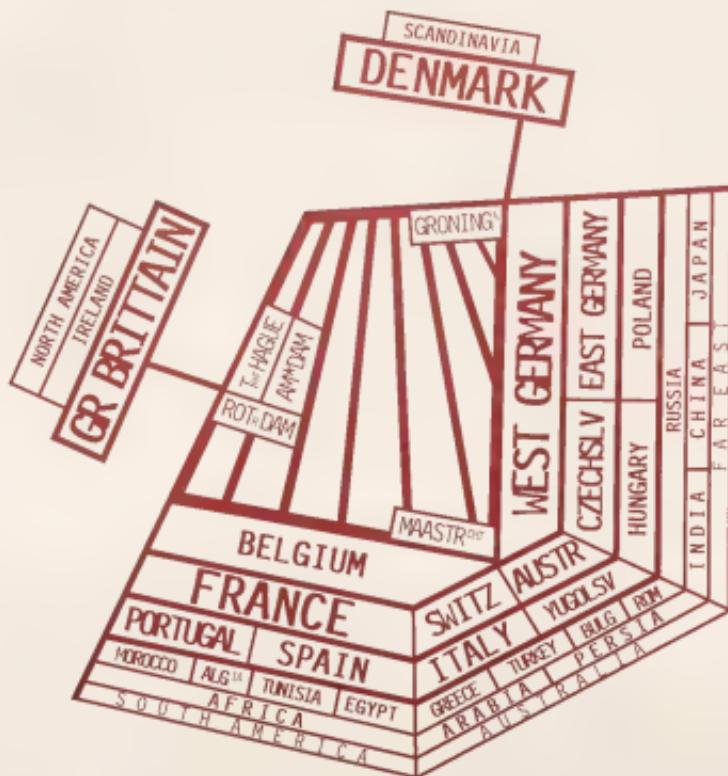
The operative term describing the State of Hawaii, the state of graphic design and the ~~IMAGE~~ of my efforts as a designer.

卷之三

336



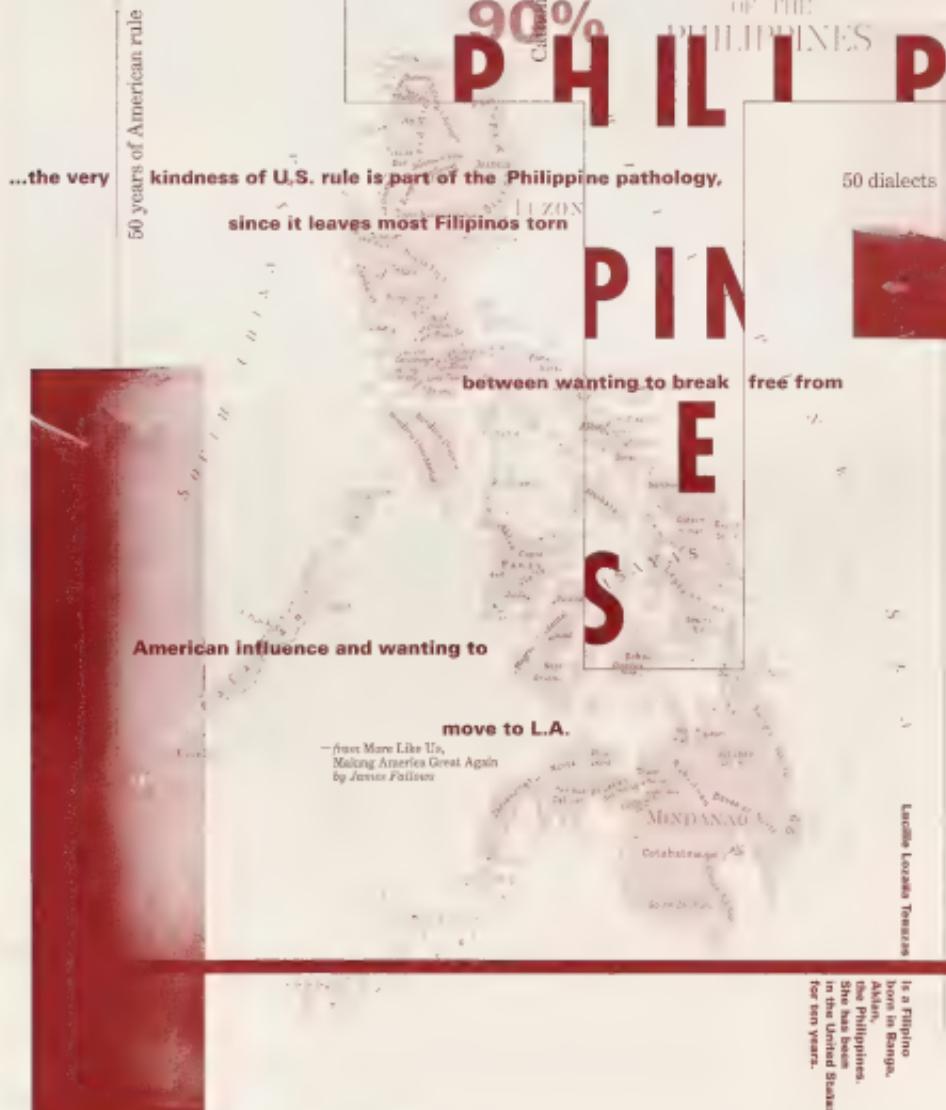
HOLLAND / Vincent van Baar



WE SPEAK ENGLISH
 WIR SPRECHEN DEUTSCH
 ON PARLE FRANÇAIS

PHILIPPINES / Lucille Texazas

7,100 islands



BERLIN / Erik Spiekermann

HkpHAMBURGFONSTIVES
abcdefghijklmnopqrstuvwxyz
(1234567890?,.;:üöäÜÖÄ?*)

Black DIN 1200

Black DIN 1204

Black DIN 1206

Black DIN 1206

Typeface:
Standard Medium
(Akademik Grotesk
Medium)
Spacing:
Regular legibility as
specified by relevant
DIN regulations
Size:
Specified by relevant
DIN and purpose
Colour:
DIN 1203 Black

4.1.1.1
West/East Berlin

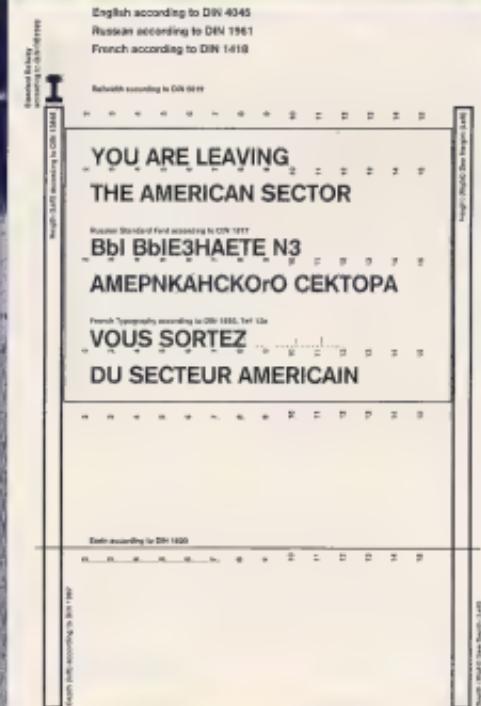
Usage:
The signs are specially
designed for the
communication on the
airlines.
It should be clearly
underlined that these
signs are only to be used
for photographs and
scientific publication.
Therefore they have to
conform to DIN 1000
(Photographic Signage
System) as well as DIN
1200 (Tourist Signage
System).

Construction:
The signs have to be
constructed according
to DIN 1200.
Size: as specified here.
Area: only Standard
Used Railway Track Icons
Bars are allowed for
construction. A wooden
beam is then fastened
with things (also
according to DIN).

Paint:
The board should be
coated with an abrasion-
resistant paint. This is a
precautionary measure
because of Acid Rain
(DIN 1986 to DIN 1993),
Graffiti and 'Tourists'.
Additions should be
black, although every
other colour according
to DIN 1200 Black will
also do.



Wrong Usage:
An example of wrong
usage:
The people in the
illustration are clearly
misled.
They should be avoided
by using Standard
Border Demarcation on
East/West Berlin
Signage as specified in
this manual.
More information about
West/East Berlin
Typography Usage in
"Type for the West/East
Berlin Signage System
according to DIN 1451,
Part 2, Construction
Drawings, Usage".



My Country according to DIN
German Industrial Norms
This may not look like the usual
tourist advertisement, but it
represents my personal sense of
my country (the city I live in
and the country I grew up in) much
better.

Erik Spiekermann,
Metropolis, Berlin

SWITZERLAND / Wolfgang Weingart

$$k_1 = \max_{1 \leq j \leq n} \left\{ \frac{1}{2} \left(\frac{1}{\lambda_j} + \frac{1}{\lambda_{n+1-j}} \right) \right\} \leq \frac{1}{2} \left(\frac{1}{\lambda_{\min}} + \frac{1}{\lambda_{\max}} \right).$$

W. J. M.

My only wish:
No International Design-Chaos anymore.
An Annulment to all of the Imitators

Wolfgang Weingart
Postfach 3233
D-7430 Heidelberg
Tel. 0711/358053
Rhine School of Design
Duisburg, L. FRG



w. weingart

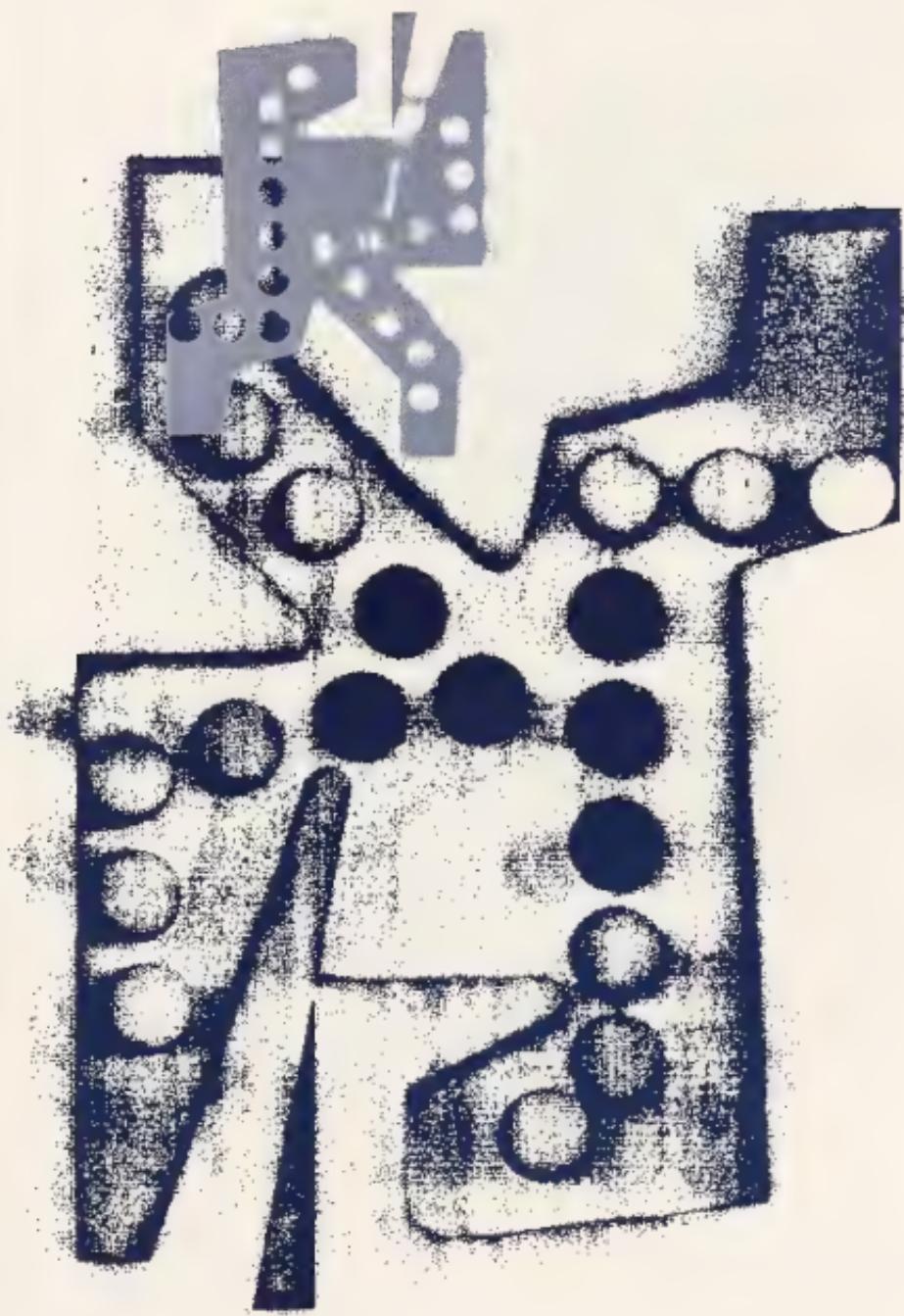
TAIWAN / Patrick Li



詩
歌

ENGLAND / Neville Brady





ITALY / Roberto Barazzuol



Zinque: How do you want people to perceive this? John: There are many ways to describe an area. Whereas an advertising agency might approach it from a marketing point of view, you take a different, personal view of Columbus. So I want people to perceive this sort as a typical or average description of Columbus, but, as sort of many possible descriptions. Zinque: So is there a right or wrong solution to this? John: Uh, I don't think so. Although I'm certain anyone in marketing would disagree with me, from a personal point of view, there is no right or wrong. It's interesting. I talked with many local people as I was developing this page, and everybody's perception of this area is pretty different. Everyone had a different view of what should be most representative. I think that means this is a very rich area. Zinque: Explain to me what the collage means on the left describes. John: It's a typographic way to describe my personal thoughts and observations about Columbus. Some of the words and what they represent make sense only to me. When I work on a particular design I invariably have a million ideas racing through my mind. I tried to find a way to visualize these ideas. For instance, with all of the recent growth in Columbus there seems to be a "center" on every street. Columbus has become the strip mall capital of the Midwest, and they use that fancy British spelling, you know, to give it a more international appeal. To me it looks like bad spelling, but it's become a part of my lexicon of Columbus. Another example is the collage is the descriptions given to our local area. There is a change at the businesse status that the owners in this area enjoy a softer version of current events presented in what they describe as "more and more." Zinque: What is the significance of some of the images? John: I've lived in Columbus all my life, so I used images of things I grew up with, or see every day. I picked some older architecture, because most of the buildings built some days ago you can't tell apart from the kind they build everywhere else. But some of these images have sentimental value to me. The pictures on the right are from the old Union Station. The station is gone but the cultures are still standing. I remember my dad taking me down to the station when he took the train to New York. The station is from what used to be a 50's style drive-in near my parents' house. It's a fast food restaurant now, but they kept the name and added "Sister Chicken & Biscuits." The tower is the LeVeque Tower. For the longest time this was the only "skyscraper" in town. It used to be that people went to the top floor to see what Columbus looked like from high above. Of course unless you got there it was a bit clichéd, because back then everything in and around Columbus used that for index. Zinque: The entire image including the bathtubs was created on the Macintosh right? Could you briefly explain how you did that? John: That's funny, when I contribute to the special Macintosh issue (Designer '91) you weren't at all interested in the technical aspects of the design. You let the technology take a back seat, while the entire scope of that issue uses technology. But now, when we're getting away from the technology, you are interested in it? Zinque: This one seems to be much more intricate in terms of the layering and bathtubs, say, than the page you did for Designer '91. I'm just curious how you produced the bathtubs and how art. John: I used Freehand. It's giving me much better usage and type control than PageMaker. The page for Designer '91, if you recall, was created using PageMaker. Zinque: Don't you have a lot of trouble with Freehand especially when you try to print out more than one typeface? John: Freehand seems to be a problem until you try to print from it. One way I avoid problems is by printing the images separately from the type and layout art. A lot of that conflict can be alleviated by outplacing the type as Postscript instead of having the boxes described the individual lines. Images in general take a long time to process and when they're combined into floats, that's when the trouble seems to begin. Zinque: Which parts were produced in Freehand? John: All of the bitmap imagery was first produced in SuperPaint and then imported into Freehand. All of the small type was produced in Freehand. The "H" was also created in Freehand but output with the tagged images, as a film negative. The type was output on paper so I could still move and add different elements. Zinque: One reason why designers like the Macintosh is because it produces mechanics that are at least straight. No crooked lines are possible. However, your design doesn't seem to make use of this production aspect of the computer. John: Since it does. Since my design style is more illustration than grid oriented it appears less structured but I still take advantage of the computer's accuracy. For instance, I'm a fanatic about lines and line widths. I couldn't, or wouldn't want to, draw three concentric circles with a compass and technical pen. The computer is perfect for that. And the "H" art, is so exact in terms of mechanical art. Zinque: Yes, I can see that, and I would use the computer for that, but then I would just print out all the elements separately and paste them down conveniently on an art board, using glue and cutting out down. Wouldn't that be a lot faster than trying to hot confine all these separate images by importing them into one software program and then separate them out again when you print them, and then sandwich the negatives again? John: Perhaps, but it I hadn't combined them into one software program it would have been harder to determine where I wanted them, what size to make them, and how to crop them. The advantage of trying to do it all on the computer to me is that the computer, especially with Freehand, allows me to size and crop the images after I've scanned them. This way I can work with the exact image on the screen. If I had done this conventionally, I would have needed to make a lot of copies to size in order to even out the design. Also I would have had to cut some very tricky sections by hand. Zinque: So you did have the entire image, as we see it here, on your screen, including the type and bathtubs and low resolution images? John: Yes, definitely. And with a gray scale screen. I can see all the values in the scanned images. I'm not looking at a stark black and white image. Zinque: You are really pushing yourself to perfect your designs on the Macintosh, and by hand or by crop, you're going to make it work for you. John: Yes, but I don't feel as though I'm forcing myself to design on the Mac. It's just a very natural way for me to design. The little hurdles and frustrations involved seem minor compared to the alternatives. I'm curious what this page would have looked like had I produced it conventionally, although I'm convinced the outcome would be completely different from this one. The computer is continually influencing the way I work.

COLUMBUS, OHIO / John Weber

most bigger cities
CON
cent has been
run over by
FRESH GR
old
pickup +
furry and
6x11 News
convenien
10000000
h o w
you straig
for

← 11.222
→ 11.549
a/b



L U M E N S

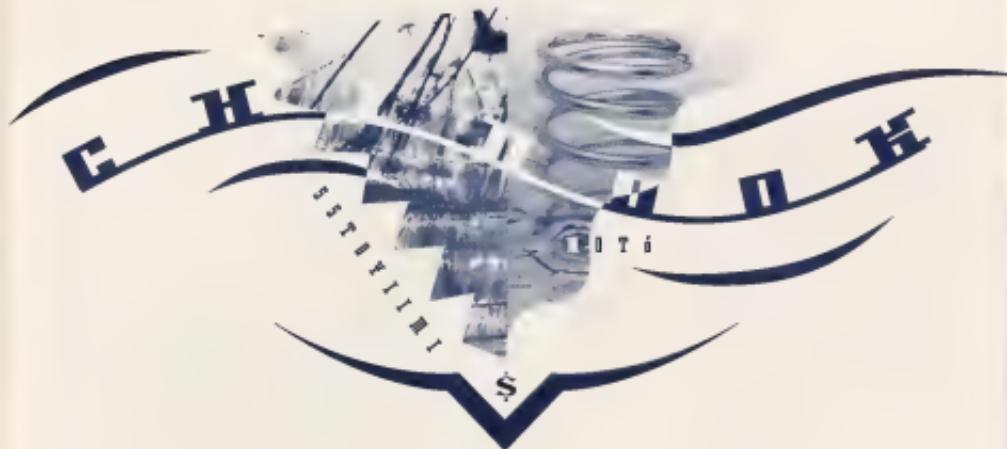
HEY



SOUTHERN ALBERTA / Rick Thomas

minus thirty to plus

fifteen in one day



johnny chinook first heard it as a rustling noise behind him. glancing over his shoulder as he drove his team onward over the snow, johnny knew in an instant what it was. "the snow melted like magic! it was all i could do to keep the front runners in the snow! those back runners were raisin' a hell of a dust storm!"

JAPAN + Mitsuhiro Miyazaki

吉田光一郎

MR. AVERAGE

JAPANESE SALARYMAN

Meet **Mr. Average** Standard-

Model Japanese Salaryman.

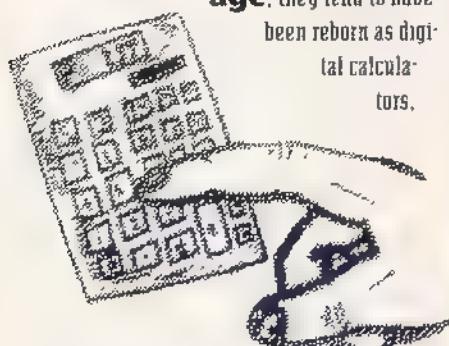
He'll greet you by presenting his most important and oft-used ID, the business card. Not just a byte in the memory banks of those he does

business with, it specifies his social status in precise detail without going into speech.

Exchanging business cards is about measuring social distance, about making contact across that distance silently, and, hence, "politely." A classless society with a million status distinctions, in Japan some are more **average** than others.



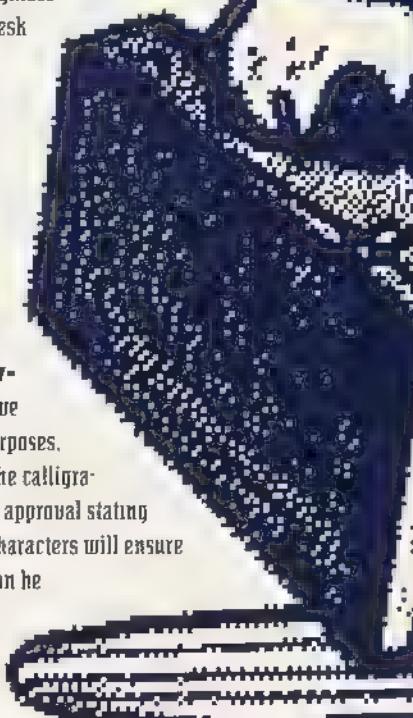
Where have all the abaci gone? On **average**, they tend to have been reborn as digital calculators.



and - praise be to Amaterasu they're much easier to get along with this time around.

His trusty right hand- that eminently **average**, designless

briefcase. Lap-top desk for working on the train, it also makes sure he won't miss the company even when he's at home

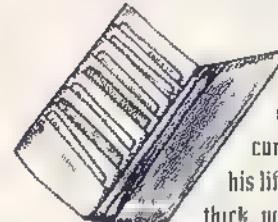


Another one of his many IDs: he'll **average** four or five seals for various purposes.

He'll pay more for the calligrapher's certificate of approval stating that design of the characters will ensure his good fortune than he does for the seal itself

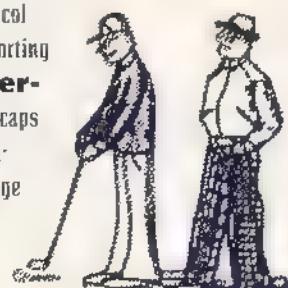


His natural habitat and *raison d'être* the company. Throughout his entire working life, he will be employed at an **average** of one company



Plastic, membership, telephone, doctor's, ID, business, and combak cards cover every facet of his life **averaging** out into a thick, warm spread of credit, identification, security, and support

Once in a while he can also be spotted outdoors: on the golf course, with company colleagues all sporting roughly **average** handicaps that mysteriously manage to reflect their status



He's patrician about time. He owns on **average** somewhere between 3.4 and 3.7 digital wrist watches



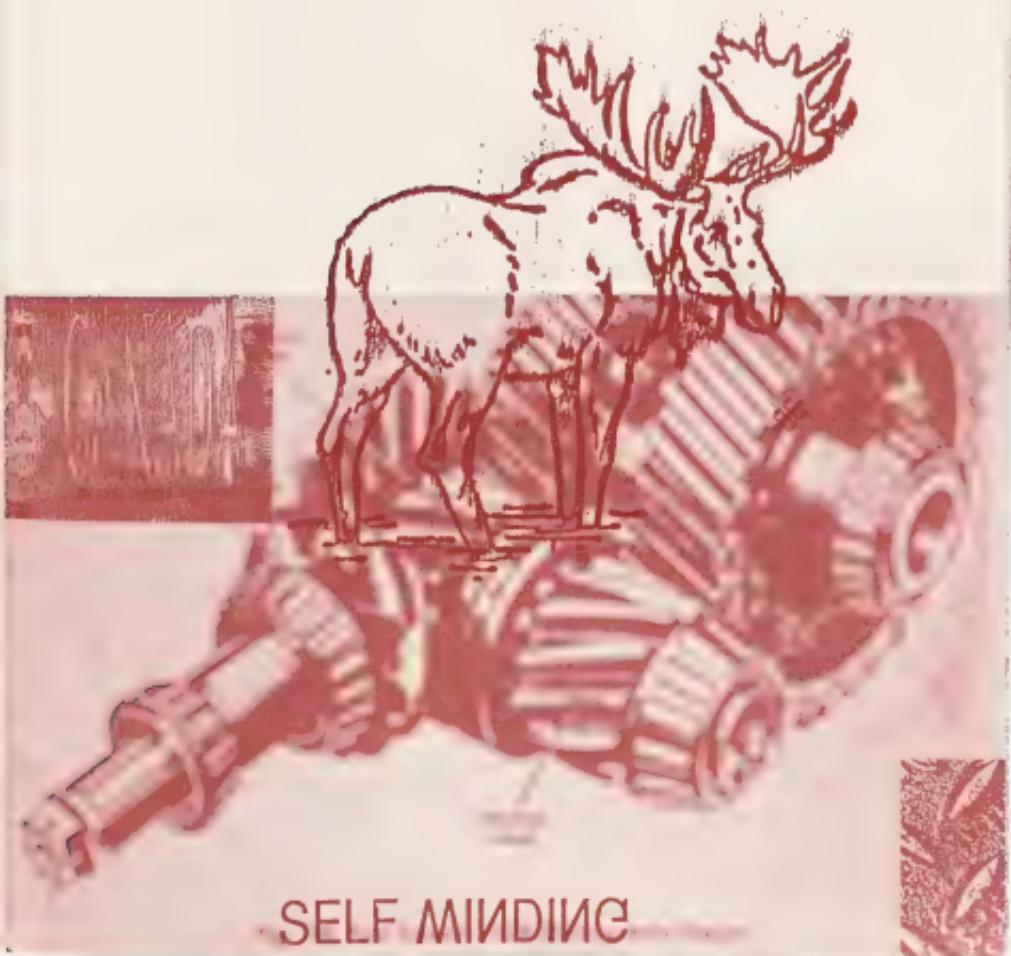
He can check the financial and sports **averages** in their respective newspapers



On the seventh day he rests. To the dismay of wife and children, on Sundays he doesn't have the stuff to do anything but idle in front of one or other of his, on **average**, three TVs



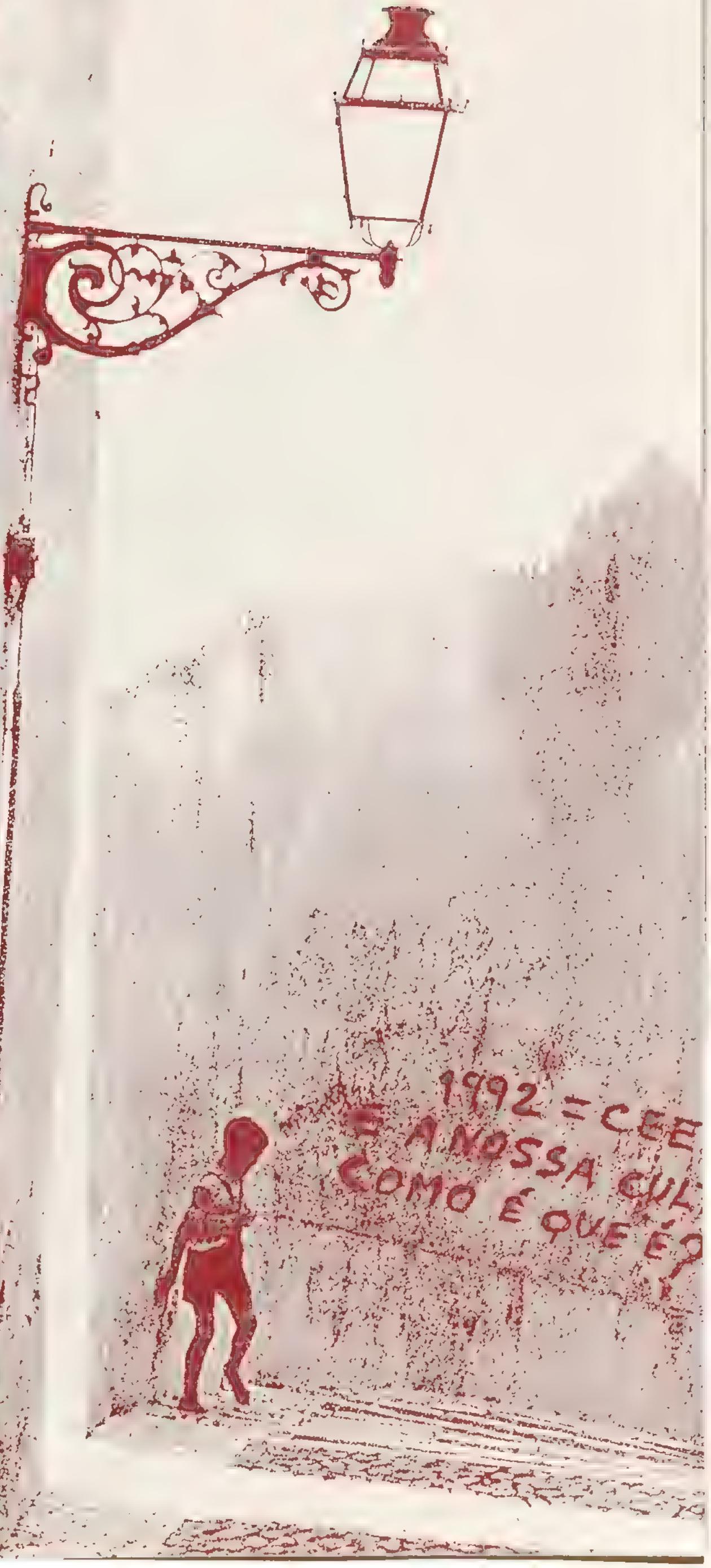
CANADA / Rik Zak



SELF MINDING

PORTUGAL / Lisboa

6
In '92 PORTUGAL Becomes A Full Member of The E.E.C.
Its Identity Will be Torn Between Two Unrestrained Wrenches:
Pressure for Capitalist Progress AND for Conservative Protection.
READY for tourist consumption.



CZECHOSLOVAKIA / Zuzana Licko

FRANCE / Philippe Apeloig

Maria-Antoinette . Pinard . Bizarre .

The Frogs

Bizarre

B i z a r r e



Vous avez dit BIZARRE ? COMME C'EST BIZARRE

Design Philippe Starck. Photo: Jean-Pierre Lescure

DUBO
DUBON
DUBONNET



Fernandel
Minitel
Tour Eiffel

Calvados
Camembert
Cartier

Bardot
Baguette
Pigalle

Tati
Tonton
Toutou

Image: Henk I just received your fax but I don't understand. Henk: What don't you understand? Henk: You chose me to be the spokesman for Tom Reijnders? What's the big deal? The big part for me is me being an icon for these peace movements? Henk: It's a bit odd. It's from Belgium. You know, the other day on TV, they showed that big bull attack that occurred down here. That was scary. And the question, the answer, she was going to publish a couple of years ago. Henk: Henk: no. Like the image, and even the type, although it doesn't make any sense, but it's a picture of Tom Reijnders and Henk. Henk: It's actually in an international report. My colleagues at Social Workers in Rotterdam based it in Belgium. I personally had that image. Henk: You know the

unhelping type? Henk: I have an idea what that is all about. I gonna give you a bit confused about it all. How about the drawing? Do you like the drawing? Henk: I like that, although I'm still trying to figure it out. Are these two Reijnders? Henk: No, they're not. That looks and a see. And I thought that maybe you could represent the entire situation, to make it look like a chalk drawing. Henk: I see. Henk: So what do you think? Henk: You don't have, in any chance, some photographs of Tom Reijnders that you've taken in the past? You have that great one from your website looking out onto the Hollywood sign. You don't have a shot has filled with some distorted photographs or any other L.G. photographs? You could just send us anything and we'll make it look like. Henk: Henk: I have to think into that. I don't think so. You have no brain today, and I can't think of anything smart or clever. You other have, saying for a while, I want to have Reijnders to attend the RBB conference. But you guys? Henk: No, I don't. Henk: It was a nice conference, I enjoyed myself! You won't people do! But Henk did this while pronounces with

Rich Harwood and Gertie Babbitts singing. It was titled "On the Bartleby of Design" and I think they really pulled quite a few people. It was kind of a performance piece. There was live music and they kept this song. Gary Lucas who is one of Captain Earth's band members played electric guitar during the entire performance which, by the way, started at nine in the morning. They also projected this video clip that people would sing along with. The day before, during one of the breakers sessions we had persuaded some people to stand up in the audience and start singing along with the video clip. It was bizarre, although horrific considering the lame people I think that a lot of Hard Workers there thought we were going to make complete fools of ourselves. But we're used to that. It always happens that you're being laughed at and then, before you know it, these same people will turn around and clap for you. It's lame. And constantly. Henk: What was the song about? Henk: I have no right here. It was written by the band that I know. The Restitutions. Hold on. It's in the

time of that "Top Dog, Topper, Upper Pig" song, and tapes like this

There's a song that they sing on the prairies / there's a song that they sing on the freeways / they sing it in the suburbs / and also in the ghettos / And it goes like this: *[Chorus] Singing aye, aye, yippee, yippee
yey / No one cares about you anyway / so forget about them / they forget about you / and just keep on doing what you do /* The time has come to be dismal / and meditate on futility / and be full of regret and remorse / and dabble in morbidity / *And sing: [Chorus] / Nothing is left in this world that is shocking / and the rest we've already been warned of / so go on to a party and keep on talking / and maybe you'll be lucky and fall asleep /* *And sing: [Chorus] / And sing aye, aye, yippee, yippee
yey / No one cares about you anyway / nothing matters and nothing is real / so go ahead and do what you feel.* The Restitutions (1987)



18.



Daniel Babiak

ALBERTA COLLEGE OF ART, Calgary, Canada
(Undergraduate work)



Sean Rose



Daniel Brown



Daniel Brown



Daniel Brown



Daniel Brown



Daniel Brown



Daniel Brown



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Daniel Brown

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Is anybody there?

RUDY

I'd love to (Hungary)

But I can't

OVER
WHELM
= ED =

WITH STUFF

(Please)

ASK ME
AGAIN

thanks

Honored

TIBOR